

PARALLAX

BY

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Parallax
for Large Orchestra
(2016)
Duration: Seventeen Minutes

Alexander Blank

Parallax

Program Notes

Parallax is partitioned into several distinct sections and lasts roughly 17 minutes. At first, the strings emit low tones which build, swell, and ultimately fade at different rates, while the overall sonic texture grows in volume as higher components of the harmonic series, based on the initial tone, are added. Eventually, the highest partial of the first series takes on a second meaning as a lower component of a higher fundamental, which generates a new subset of instrumental forces, this time including winds. After some time, some of these new pitches are recontextualized in the same way, bringing the third harmonic center of the first section.

In the second section, the piano and winds take on new roles within the ensemble. Firstly, the piano articulates an echoing chord several times against a texture of changing string harmonics. The bass clarinet brings a melodic shape to the foreground, punctuated by rhythmic gestures in the timpani, before being joined by the piccolo, flute, oboe, and clarinet in a series of chaotic imitations. During the ensuing cacophony, the English horn enters quietly with a sustained pitch, remaining there until the chaos settles before drawing a slowly descending melody which passes to the clarinet and then to the bassoon.

The third segment consists of a drawn-out increase in acoustic and perceptual tension, as dissonances increase and the percussion maintain an intense level of activity. Blocks of chordal swells are passed and dovetailed in the strings. Nearing the end of the segment, the winds cascade with quick, falling scales (thematically tied to the repeated cascades in the upper register of the piano), bringing in a recapitulation of the opening string material (the fourth section of the piece), though now transposed one sixth-tone higher than the original iteration. Juxtaposed against this is a reprisal of the descending melodic fragments from the second segment, again played the English horn, clarinet, and bassoon.

The final section consists of a repeating set of sonic walls played by the strings, built upon partials of the harmonic series and transitioning between each other in falling motion; as a wall of sound ends, a single component shared with the next series continues to play, providing a common thread. As this idea repeats, the duration of each individual block lengthens and the number of blocks increases, allowing the music to slowly fall further and further towards its final resolution.

Theoretical Abstract

Parallax, for orchestra, is directly inspired by my work analyzing the microtonal structures found within Georg Friedrich Haas’ *limited approximations* for 6 pianos (each tuned a twelfth-tone apart) and orchestra. In Haas’ work, the orchestra and the pianos are treated fundamentally differently: where the orchestra represents the pure intervallic-ratios of partials in the harmonic series, the pianos are only able to approximate these pitches; this combination allows for added expression, where more consonant approximations become cadential and less consonant approximations take a transitory function.

The facilitation of 72-EDO via fixed detuning of the pianos solves a number orchestrational (and intonational) challenges, both by providing immediate, precise access to every degree of the octave through the pianos and by providing a frame of reference for the members of the orchestra to tune towards the consonance of the harmonic series. However, there are a number of challenges posed as a result, not least of which is the issue of practicality: while some orchestras have the ability to procure the necessary pianos (and pianists) and keep them in correct tuning for a cycle of rehearsals and concerts, most do not.

Parallax began as an attempt to solve the challenges to both pitch accuracy and general practicality while also expanding on some of the structural possibilities afforded by >12-EDO tuning. To accomplish precise sixth-tone intervals, each string section (violins I & II, violas, celli, and basses) is split into 3-part divisi, using *scordatura* to allow for tuning all strings a 1/6th-tone higher (+33.3cents), normal (± 0 cents), and a 1/6th-tone lower (-33.3cents). In addition, the harp is tuned a 1/6th-tone lower (-33.3cents). From there, when necessary, the winds and brass are instructed to match to specific string parts to prevent unintentional timbral discoloration.

The title *Parallax* hints at the primary theoretical device used within the piece, by referencing a common visual phenomenon (where an object is viewed to be in different places depending on at what angle it is viewed); sonic walls are created via orchestral additive-synthesis, where each voice approximates a corresponding member of the harmonic series but as time progresses, these walls are then mostly deconstructed, leaving only few voices which become structural pillars upon which new walls are formed. In this way, as time passes, while the listener’s frame of reference moves dramatically, their aural perception moves only in the most subtle manner. (In essence, it is through common-partial modulation between series where, for example, the 23rd partial of the previous series becomes the 27th partial of the next.)

Microtonal Notation Guide Enharmonic Equivalency



As implied in the figure displayed above, typical conventions of enharmonic equivalency for standard 12-EDO tuning can be applied to this 36-EDO system of accidentals. The accidentals featuring an upwards-pointing arrowhead are to be tuned one sixth-tone (approximately 33 cents) above the same glyph without any arrowhead, and the accidentals featuring a downwards-pointing arrowhead are to be tuned one sixth-tone below the same glyph without any arrowhead. In this way, it may be helpful to perceive the sequence by which one would identify the pitch-location of a microtonal accidental in the following order: Principal (12-EDO accidental), Microtonal inflection guided by direction of arrowhead. (This convention goes against some previous microtonal notation systems in which enharmonic accidentals may not share arrowhead directionality, and it does so in order to fit more closely with notational paradigms familiar to musicians who may not have extensive experience reading and performing microtonal music.)

For clarity, the numeral “6” appearing next to the accidentals/arrowheads is present to indicate that the amount of deviation from the principal accidental equals one sixth-tone, or roughly 33.3 cents; while less useful in pieces where the pitch-resolution is limited to 36-EDO (such as this), the numerals are used to help differentiate between third-tones, quarter-tones, sixth-tones, eighth-tones, and even twelfth tones. Additionally, it should be noted that I have always omitted the display of third-tones, even when such an enharmonic spelling would be more correct harmonically, in order to reduce overall confusion from the reader.

Parallax

Instrumentation

- 2 Flutes (2nd doubles Piccolo)
- 1 Oboe
- 1 English Horn
- 1 Clarinet (in A)
- 1 E^b Clarinet (Doubling Bass Clarinet)
- 1 Bassoon
- 1 Contrabassoon

- 4 Horns
- 2 Trumpets in C (1st doubles Piccolo Trumpet in A)
- 2 Bass Trombones
- 1 Tuba

Timpani (4)
2 Percussionists:
 Instruments needed:

- Player 1:
 - Bass Drum (Large)
 - Brake Drum (Large)
 - Crotales* (C2-C3)
 - Glockenspiel*

- Player 2:
 - Bass Drum (Large)
 - Crotales* (C2-C3)
 - Floor Tom
 - Marimba
 - Woodblocks (Medium)

Harp (Tuned 33 cents lower than orchestra’s normal tuning)
Piano

Strings (12†, 12†, 9†, 9†, 6‡):

* Sounds two octaves higher than written pitch

† denotes section to be divided equally into 3 groups.
 Group A: Each string of each instrument is to be tuned 33 cents higher than orchestra’s normal tuning (ideally A=442 Hz, though others are acceptable)
 Group B: Tuned normally
 Group C: Each string of each instrument is to be tuned 33 cents lower than normal tuning

‡ denotes section to be divided equally into 2 groups.
 Group A: Tuned normally
 Group B: Each string of each instrument is to be tuned 33 cents lower than orchestra’s normal tuning

Score in C

Parallax

for Orchestra

Alexander Blank

Slowly ♩ = 54

The image displays a page from a musical score, likely for a symphony orchestra. The score is written in 4/4 time and includes various musical notations such as staccato, sul tasto, and dynamic markings like *pp* and *ppp*.

The instruments listed on the left side of the page are:

- Flute 1
- Flute 2 (Doubling Piccolo)
- Oboe 1
- English Horn
- Clarinet 1 (in A)
- Bass Clarinet (Doubling E♭ Clarinet)
- Bassoon 1
- Contrabassoon
- Horns (1, 2, 3, 4)
- Trumpets in C (1, 2)
- Bass Trombones (1, 2)
- Tuba
- Timpani
- Percussion (2 players)
- Harp
- Piano
- Violin I (A, B, C)
- Violin II (A, B, C)
- Viola (A, B, C)
- Cello (A, B, C)
- Double Bass (A, B)

The score is divided into measures, with some measures containing specific musical instructions and dynamic markings. For example, in the Violin I part, there is a measure with a staccato marking and a dynamic marking of *pp*. In the Violin II part, there is a measure with a staccato marking and a dynamic marking of *pp*. In the Viola part, there is a measure with a staccato marking and a dynamic marking of *pp*. In the Cello part, there is a measure with a staccato marking and a dynamic marking of *ppp*. In the Double Bass part, there is a measure with a staccato marking and a dynamic marking of *pp*.

The score is written in a standard musical notation, with notes, rests, and other musical symbols. The page is numbered 1 at the bottom left.

Parallax

Cl. 1
(in A)

B. Cl.

Bsn. 1

C. Bn.

1
3

Hn.

2
4

1
Tpt.
in C

2

1
B. Tbn.

2

Tuba

A:
Vln. I

B:

C:

A:
Vln. II

B:

C:

A:
Vla.

B:

C:

A:
Vlc.

B:

C:

A:
D.B.

B:

7

8

9

10

11

12

musical score for Parallax, measures 7-12. The score includes parts for woodwinds (Cl. 1, B. Cl., Bsn. 1, C. Bn.), brass (Hn., Tpt. in C, B. Tbn., Tuba), strings (Vln. I, Vln. II, Vla., Vlc., D.B.), and a double bass line. The key signature is one sharp (F#). The score features various dynamics (pp, p, n) and performance instructions such as "sul tasto con sordino (retake bow as necessary, as subtly as possible)" and "sul tasto".

Parallax

This page of a musical score is divided into several systems of staves. The top system includes woodwind and brass instruments: Cl. 1 (in A), B. Cl., Bsn. 1, C. Bn., Hn. (1 and 2), Tpt. in C (1 and 2), B. Tbn. (1 and 2), and Tuba. The middle system is for strings, with Vln. I and Vln. II each having A, B, and C staves, and Vla. (Violoncello) with A, B, and C staves. The bottom system includes Vlc. (Violoncello) with A, B, and C staves, and D.B. (Double Bass) with A and B staves. The score contains various musical notations, including notes, rests, and dynamic markings such as *pp* (pianissimo), *ppp* (pianissimissimo), and *n* (normal). There are also performance instructions like "sul tasto" and "con sordino (retake bow as necessary, as subtly as possible)".

Parallax

Cl. 1 (in A)

B. Cl.

Bsn. 1

C. Bn.

1
3

Hn.

2
4

1
Tpt.
in C

2

1
B. Tbn.

2

Tuba

A:
Vln. I

B:
C:

A:
Vln. II

B:
C:

A:
Vla.

B:
C:

A:
Vlc.

B:
C:

A:
D.B.

B:

p (no change over time)

p (no change over time)

p

mf

pp (no change over time)

straight mute

p

straight mute

p

straight mute

p

straight mute

mp

pp

pp

p

pp

pp

pp

n

pp

p

p

ppp

sul tasto

mp

Parallax

This page of a musical score is divided into several systems of staves, each representing a different section of the orchestra. The instruments and their parts are as follows:

- Woodwinds:**
 - Cl. 1 (in A):** Treble clef, mostly rests.
 - B. Cl.:** Bass clef, mostly rests.
 - Bsn. 1:** Bass clef, mostly rests.
 - C. Bn.:** Bass clef, starts with a long note, then a short note marked *n*.
 - Hn.:** Two staves (1 and 2). Staff 1 has a short note marked *n*. Staff 2 has a short note marked *n*.
 - Tpt. in C:** Two staves (1 and 2), mostly rests.
 - B. Tbn.:** Two staves (1 and 2). Staff 1 has a short note marked *n*. Staff 2 has a short note marked *n*.
 - Tuba:** Bass clef, starts with a long note, then a short note marked *n*.
- Strings:**
 - Vln. I:** Three staves (A, B, C). A and B have long notes. C has a short note marked *ppp*.
 - Vln. II:** Three staves (A, B, C). A and B have long notes. C has a short note marked *ppp* with a triplet of 3.
 - Vla.:** Three staves (A, B, C). A and B have long notes. C has a short note marked *pp* with a triplet of 3.
 - Vcl.:** Three staves (A, B, C). A has a short note marked *pp*. B and C have long notes.
 - D.B.:** Two staves (A, B). A has a long note. B has a long note marked *mf*.
- Performance Instructions:**
 - (sul tasto):** Appears above several staves, indicating a change in playing technique.
 - ppp (pianississimo):** Used for very soft dynamics.
 - pp (pianissimo):** Used for soft dynamics.
 - mf (mezzo-forte):** Used for medium dynamics.
 - non vib.:** Instruction for non-vibrato.
 - II (sul tasto):** Instruction for the second violin part.
 - sul tasto con sord.:** Instruction for the second violin part, indicating the use of a mute.

Parallax

Cl. 1 (in A)

B. Cl.

Bsn. 1

C. Bn.

1
3
Hn.

2
4

1
Tpt.
in C

2

1
B. Tbn.

2

Tuba

Vln. I

A:

B:

C:

(sul tasto)

pp

ppp

pp

(sul tasto)
non-vibrato

p

Vln. II

A:

B:

C:

Vla.

A:

B:

C:

Vlc.

A:

B:

C:

D.B.

A:

B:

3 sul tasto

p

51

52

53

54

55

56

Parallax

Cl. 1 (in A)

B. Cl.

Bsn. 1

C. Bn.

1
3
Hn.

2
4

1
Tpt.
in C

2

1
B. Tbn.

2

Tuba

Vln. I

A: *pp*

B: *pp* (sul tasto) (con sord.)

C: *n* *pp* (no change over time)

Vln. II

A: *pp*

B: *pp* (sul tasto) (con sord.)

C: *n*

Vla.

A:

B: *pp*

C: *pp*

Vlc.

A: *pp*

B: *pp*

C: *pp*

D.B.

A: *mp*

B: *mp*

Parallax

Piano score for measures 42-45. The score includes staves for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), and Double Bass (D.B.).

Piano (Pno.): Features complex chords and triplets. Dynamics range from *ff* to *pp*. Includes markings for *una corda* and *Gradually release by end of line.*

Violin I (Vln. I): Staves A, B, and C. Staff C has a *pp* marking.

Violin II (Vln. II): Staves A, B, and C. Staff C has a *pp* (no change over time) marking.

Double Bass (D.B.): Staves A and B. Staff B starts with a *p* marking.

Measure numbers 42, 43, 44, and 45 are indicated at the bottom of the system.



Piano score for measures 46-49. The score includes staves for Clarinet I (Cl. I), Clarinet II (B. Cl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.).

Clarinet I (Cl. I): Staff A. Marked (in A).

Clarinet II (B. Cl.): Staff B.

Piano (Pno.): Features complex chords and triplets. Dynamics range from *mf* to *p*. Includes markings for *una corda* and *Gradually release by end of line.*

Violin I (Vln. I): Staves A, B, and C. Staff A has a *n* marking. Staff C has a *pp* (no change over time) marking. Staff B has a *n* marking.

Violin II (Vln. II): Staves A, B, and C.

Viola (Vla.): Staves A, B, and C.

Measure numbers 46, 47, 48, and 49 are indicated at the bottom of the system.

Parallax

[illegible]

Parallax

This page of a musical score is for a symphony orchestra. It features the following staves and parts:

- Ob. 1**: Oboe 1
- E. Hn.**: English Horn
- Cl. 1 (in A)**: Clarinet 1 (in A)
- B. Cl.**: Bass Clarinet
- Bsn. 1**: Bassoon 1
- C. Bn.**: Contrabassoon
- Tuba**: Tuba
- Timp.**: Timpani
- Perc. (2 players)**: Percussion (2 players), including Glockenspiel (medium-hard rubber mallets) and Floor Tom (hands)
- Hp.**: Harp
- Pno.**: Piano
- Vln. I**: Violin I (A, B, C staves)
- Vln. II**: Violin II (A, B, C staves)
- Vla.**: Viola (A, B, C staves)
- D.B.**: Double Bass (A, B staves)

The score includes various musical notations such as notes, rests, dynamics (pp, mp, mf, f), and performance instructions like 'una corda' and 'Ped.'.

Parallax

[illegible]

Parallax

This page of a musical score is for a symphony, featuring a variety of instruments. The woodwinds section includes Flute 1, Oboe 1, English Horn, Clarinet 1 (in A), Bass Clarinet, Bassoon 1, and Contrabassoon. The brass section consists of Trombones 1 and 2, and Trombones 3 and 4. The percussion section includes Timpani, Bass Drum (hands), and Woodblocks. The string section is divided into Violins I and II, Violas, and Double Basses. The score is written in a standard musical notation with staves, notes, rests, and dynamic markings. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support. The dynamic markings range from *pp* (pianissimo) to *ff* (fortissimo). The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support. The dynamic markings range from *pp* (pianissimo) to *ff* (fortissimo).

Parallax

Fl. 1

2.

Ob. 1

E. Hn.

Cl. 1 (in A)

B. Cl.

Bsn. 1

C. Bn.

Timp.

Perc. (2 players)

Vln. I

Vln. II

Vla.

D.B.

The musical score for 'Parallax' spans measures 69 to 72. The instrumentation includes Flute 1, Flute 2, Oboe 1, English Horn, Clarinet 1 (in A), Bassoon, Bassoon 1, Contrabassoon, Timpani, Percussion (2 players), Violin I, Violin II, Viola, and Double Bass. The score is written in 4/4 time with a key signature of one flat (B-flat). The English Horn part features a melodic line with dynamics ranging from *mp* to *mf*, including triplets and a *n* (natural) marking. The Clarinet 1 part has a triplet in measure 70. The Bassoon part has a triplet in measure 70. The Timpani part has a *pp* marking in measure 69. The Violin I and II parts have a *p* to *fff* dynamic range. The Viola part has a *ff* marking in measure 69. The Double Bass part is mostly silent.

Parallax

Cl. I (in A)

B. Cl.

Bsn. I

C. Bn.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

mp

p

pp

mf

n

p

pp

mp

p

mf

mp

p

n

solo

p

3

pp

(Bb)

p

una corda (75%)

Ped.

fff

pp

fff

pp

fff

pp

fff

pp

fff

(con sord.)
ord., non vib.

p (no change over time)

(con sord.)
ord., non vib.

p (no change over time)

(con sord.)
ord., non vib.

p (no change over time)

ord.
non vib.

p (no change over time)

Parallax

Cl. 1 (in A)

B. Cl.

Bsn. 1

C. Bn.

Hp.

Pno.

(u.c.) (75%)
(Ped.)

(l.v. sempre)

(con sord.)
ord., non vib.

pp (no change over time)

pp (no change over time)

pp (no change over time)

p

n

A: B: C:

Vln. I

A: B: C:

Vln. II

A: B: C:

Vla.

A: B: C:

Vlc.

A: B: C:

D.B.

A: B:

Parallax

[illegible]

Parallax

Fl. 1

Picc.

Ob. 1

E. Hn.

Cl. 1
(in A)

B. Cl.

Bsn. 1

C. Bn.

1
3

Hn.

2
4

1

B. Tbn.

2

Tuba

Perc.
(2 players)

(cresc.) -

- poco

3

3

mp

Hp.

mf

mf

Pno.

(8va)

ff

ff

ff

(Ped.)

Vln. II

A: senza sord.
extreme sul pont.
pp

B: senza sord.
extreme sul pont.
pp

C: *mf*

mf

pp

pp

mf

mf

pp

p

Vla.

A: *mf*

B: *mf*

C: senza sord.
extreme sul pont.
pp

mf

pp

mf

mf

pp

p

mf

86

87

88

89

17

Parallax

1
B. Tbn.

2
Tuba

Timp.

Perc.
(2 players)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

poco

mf

mp

mp

8va

8va

Play figure as fast as possible, repeat until end of line

mp poco crescendo to *mf* by measure 100

Ped.

senza sord.
extreme sul pont.

mp

mp

p

mf

mp

f

mp

p

mf

mp

f

mp

p

mf

mp

f

mp

p

mf

mp

f

mp

mp

90

91

92

95

Parallax

1
B. Tbn.

2
Tuba

Timp.

Perc.
(2 players)

Hp.

Pno.

A:
Vln. I

B:
C:

A:
Vln. II

B:
C:

A:
Vla.

B:
C:

A:
Vlc.

B:
C:

Parallax

1

B. Tbn.

2

Tuba

23" Timpani, muted in center
Tuned as tightly as possible
Wooden Mallet, strike close to rim

mp

crescendo

poco

9

Perc.
(2 players)

poco

f

mf

ppp

9

Pno.

(8va)

poco cresc.

mf

mp

poco crescendo to mf by measure 104

(Ped.)

Vln. I

A:

B:

C:

mf

mf

ff

Vln. II

A:

B:

C:

f

mf

ff

Vla.

A:

B:

C:

ff

mf

f

Vlc.

A:

B:

C:

mf

mf

ff

D.B.

A:

B:

Parallax

1
B. Tbn.

2
Tuba

Timp.

Perc.
(2 players)

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

mf

f

ff

ffp

poco cresc.

poco

extreme sul pont.

102

103

104

105

Parallax

[illegible]

Parallax

This image shows a page from a musical score, likely for a symphony. The score is written in a standard musical notation with staves, notes, rests, and dynamic markings. The instruments listed on the left include:

- Bsn. 1
- C. Bn.
- Hn. 1, 3
- Hn. 2, 4
- B. Tbn. 1
- B. Tbn. 2
- Tuba
- Timp.
- Perc. (2 players)
- Hp.
- Pno.
- Vln. I (A, B, C)
- Vln. II (A, B, C)
- Vla. (A, B, C)
- Vlc. (A, B, C)
- D.B. (A, B)

The score is divided into measures, with various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *f*, *mf*, *p*, *mp*) indicating the volume and intensity of the music. The page is a high-resolution scan of a printed musical score.

113

Parallax

This page of a musical score is for a symphony, featuring a variety of instruments. The top section includes woodwinds (Cl. 1, B. Cl., Bsn. 1, C. Bn.), brass (Hn. 1-4, B. Tbn. 1-2, Tuba), and percussion (Timp., Perc. (2 players)). The middle section features the piano (Pno.) and harp (Hp.). The bottom section is dedicated to strings, with parts for Violins I and II, Violas, Violas, Violas, and Double Basses. The score is written in a standard musical notation with staves, notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four measures, with various musical notations and dynamics (e.g., *ff*, *fff*, *no crescendo*) indicating the performance. The bottom of the page shows the beginning of a new section, marked with a double bar line and a key signature change to one sharp (F-sharp).

Parallax

Cl. 1 (in A)
 B. Cl.
 Bsn. 1
 C. Bn.
 1 3
 Hn.
 2 4
 1 2
 B. Tbn.
 Tuba
 Timp.
 Perc. (2 players)
 Hp.
 Pno.
 (Ped.)
 Vln. I
 A.
 B.
 C.
 Vln. II
 A.
 B.
 C.
 Vla.
 A.
 B.
 C.
 Vlc.
 A.
 B.
 C.
 D.B.
 A.
 B.

Musical score for measures 118-124. The score includes parts for woodwinds (Cl. 1, B. Cl., Bsn. 1, C. Bn., Hn., B. Tbn., Tuba), percussion (Timp., Perc. (2 players)), harp (Hp.), piano (Pno.), strings (Vln. I, Vln. II, Vla., Vlc., D.B.), and double bass (D.B.). The score features various musical notations, including dynamics (ff, mf, mp, ffff), articulation (accents, slurs), and performance instructions (div.). The piano part includes a section marked (8va) and a section marked (Ped.). The string parts include a section marked (8va) and a section marked (Ped.).

Parallax

FL. I

Picc.

Ob. I

E. Hn.

Cl. I
(in A)

B. Cl.

Bsn. I

C. Bn.

1
3
Hn.

2
4

1
B. Tbn.

2

Tuba

Timp.

Perc.
(2 players)

Hp.

Pno.

(Ped.)

Vln. I

A.
B.
C.

Vln. II

A.
B.
C.

Vla.

A.
B.
C.

Vlc.

A.
B.
C.

D.B.

A.
B.

Parallax

Fl. 1

Picc.

Ob. 1

E. Hn.

Cl. 1
(in A)

B. Cl.

Bsn. 1

C. Bn.

1
3
Hn.

2
4

1
B. Tbn.

2

Tuba

Timp.

Perc.
(2 players)

Hrp.

Pno.

(Ped.)

Vln. I

A.
B.

C.

Vln. II

A.
B.

C.

Vla.

A.
B.

C.

Vlc.

A.
B.

C.

D.B.

A.
B.

C.

125

126

127

Parallax

The image displays a page from a musical score, likely for a symphony. The score is written in 4/4 time and includes various instruments. The instruments listed on the left are: Fl. 1, Picc., Ob. 1, E. Hn., Cl. 1 (in A), B. Cl., Bsn. 1, C. Bn., Tuba, Pno., Vln. I, Vln. II, Vla., Vlc., and D.B. The score is divided into measures, with dynamic markings such as *dim.*, *mp*, *p*, and *pp* indicating the volume. The notation includes various musical symbols, including notes, rests, and slurs. The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4. The instruments are arranged in a standard orchestral layout, with the woodwinds and brass in the upper staves and the strings in the lower staves. The score is a page from a larger work, as indicated by the page number '1' in the top right corner.

Parallax

This page of a musical score is for a symphony, featuring a variety of instruments. The top section includes woodwinds: Flute 1 (Fl. 1), Piccolo (Picc.), Oboe 1 (Ob. 1), English Horn (E. Hn.), Clarinet 1 in A (Cl. 1 (in A)), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Contrabassoon (C. Bn.), and Tuba. The middle section includes the Piano (Pno.) and Pedal (Ped.). The bottom section includes strings: Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.).

The score is written in 4/4 time and features a key signature of one flat (B-flat). The dynamics range from *ppp* (pianissimo) to *n* (normal). The score includes various musical notations, including slurs, ties, and accidentals. Performance instructions are provided for the Piano and Double Bass, such as "sul tasto (retake bow as necessary, as subtly as possible)" and "una corda".

Parallax

Fl. 1

Picc.

Ob. 1

E. Hn.

Cl. 1 (in A)

B. Cl.

Bsn. 1

C. Bn.

Hp.

Pno.

(u.c.)

(Ped.)

Vln. I

Vln. II

Vla.

Vlc.

D.B.

mp *pp* *sim.* *dim.*

mp *pp* *sim.* *dim.*

mp *pp* *sim.* *dim.*

mp *pp* *sim.* *dim.*

mp *pp* *sim.* *dim.*

ppp (All changes in dynamics are to be played *subito* unless otherwise noted) *p* *pp* *mp* *p*

mp *pp* *sim.* *dim.*

(l.v.) *(pp)*

8va 3 *ppp*

15ma 3 *ppp*

sul tasto (retake bow as necessary, as subtly as possible)

pp

sul tasto (retake bow as necessary, as subtly as possible)

pp

sul tasto (retake bow as necessary, as subtly as possible)

pp

Parallax

[illegible]

Parallax

Fl. 1

Picc.

Ob. 1

(multiphonic)
If unable to play given multiphonic at given dynamic, it may be substituted with a softer multiphonic, preferably incorporating as many of given pitches as possible.

E. Hn.

non vib.

pp

Cl. 1 (in A)

dim. - - - - -

B. Cl.

pp

p

mf > mp

Bsn. 1

dim. - - - - -

C. Bn.

mp

p

mp

Vln. I

A:

B:

C:

p

sul tasto con sordino (retake bow as necessary, as subtly as possible)

n

Vln. II

A:

B:

C:

pp

(sul tasto)

n

Vla.

A:

B:

C:

p

Vlc.

A:

B:

C:

D.B.

A:

B:

pp

Parallax

This page of the musical score, numbered 100, contains the following parts and markings:

- Fl. 1:** Flute 1 part with a long note and a dynamic marking of *n*.
- Picc.:** Piccolo part with a long note and a dynamic marking of *n*.
- Ob. 1:** Oboe 1 part with a long note and a dynamic marking of *pp*.
- E. Hn.:** English Horn part with a long note and a dynamic marking of *pp*.
- Cl. 1 (in A):** Clarinet 1 part with a long note and a dynamic marking of *pp*.
- B. Cl.:** Bass Clarinet part with a long note and a dynamic marking of *pp*.
- Bsn. 1:** Bassoon 1 part with a long note and a dynamic marking of *p*.
- C. Bn.:** Contrabassoon part with a long note and a dynamic marking of *p*.
- Vln. I:** Violin I part with a long note and a dynamic marking of *pp*.
- Vln. II:** Violin II part with a long note and a dynamic marking of *pp*.
- Vla.:** Viola part with a long note and a dynamic marking of *pp*.
- Vlc.:** Violoncello part with a long note and a dynamic marking of *pp*.
- D.B.:** Double Bass part with a long note and a dynamic marking of *pp*.

The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *n*, *mf*, *f*, and *ff*. The page is numbered 100 at the bottom right.

Parallax

Fl. 1

Picc.

Ob. 1

E. Hn.

Cl. 1 (in A)

B. Cl.

Bsn. 1

C. Bn.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

Parallax

Fl. 1

Picc.

Ob. 1

2.

Cl. 1 (in A)

B. Cl.

Bsn. 1

C. Bn.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

130

131

132

133

134

135

Parallax

Fl. 1

Picc.

Ob. 1

2.

Cl. 1
(in A)

B. Cl.

Bsn. 1

C. Bn.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

134

135

136

137

Parallax

Fl. 1

Picc.

Ob. 1

2.

Cl. 1 (in A)

B. Cl.

Bsn. 1

C. Bn.

Pno.

Ped.

Vln. I

A:

B:

C:

Vln. II

A:

B:

C:

Vla.

A:

B:

C:

Vlc.

A:

B:

C:

158

159

160

161

Parallax

Cl. 1 (in A)

B. Cl.

Hp.

Pno.

(Ped.)

Vln. I

Vln. II

Vla.

Vlc.

D.B.

pp

ppp

mf

f

mp

p

ppp

pp

sul tasto

p (no diminuendo)

p (no diminuendo)

pp

p (no diminuendo)

p (no diminuendo)

Parallax

Cl. 1
(in A)

B. Cl.

Hp.

Pno.

Ped.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

166

167

168

169

Score for Parallax, measures 166-169. The score includes parts for Cl. 1 (in A), B. Cl., Hp., Pno., Ped., Vln. I, Vln. II, Vla., Vlc., and D.B. The measures are numbered 166, 167, 168, and 169.

Measure 166: Cl. 1 and B. Cl. are silent. Hp. is silent. Pno. plays a series of eighth notes in the right hand, starting on G#4, with a *ppp* dynamic. The left hand is silent. Ped. is marked with a line.

Measure 167: Cl. 1 and B. Cl. are silent. Hp. is silent. Pno. continues the eighth-note pattern in the right hand, with a *ppp* dynamic. The left hand is silent. Ped. is marked with a line.

Measure 168: Cl. 1 and B. Cl. are silent. Hp. is silent. Pno. continues the eighth-note pattern in the right hand, with a *ppp* dynamic. The left hand is silent. Ped. is marked with a line.

Measure 169: Cl. 1 and B. Cl. are silent. Hp. plays a short melodic phrase in the right hand, starting on G#4, with a *p* dynamic. The left hand is silent. Pno. plays a series of eighth notes in the right hand, starting on G#4, with a *ppp* dynamic. The left hand is silent. Ped. is marked with a line.

Parallax

Fl. 1

Picc.

Ob. 1

2.

Cl. 1
(in A)

E♭ Cl.

Bsn. 1

C. Bn.

1
3
Hn.

2
4

1
Tpt.
in C

2

1
B. Tbn.

2

Tuba

Timp.

Perc.
(2 players)

Crotals
(left rolls)

Hrp.

Pno.

(Ped.)

Vln. I

A. 1
B. 1
C. 1

Vln. II

A. 2
B. 2
C. 2

Vla.

A. 1
B. 1
C. 1

Vlc.

A. 1
B. 1
C. 1

D.B.

A. 1
B. 1

170

171

172

173

Parallax

This page of the musical score contains the following instruments and parts:

- Fl. I**: Flute I
- Picc.**: Piccolo
- Ob. I**: Oboe I
- E. Hn.**: English Horn
- Cl. I (in A)**: Clarinet I (in A)
- E♭ Cl.**: E-flat Clarinet
- Bsn. I**: Bassoon I
- C. Bn.**: Contrabass
- 1, 3 Hn.**: Horns 1 and 3
- 2, 4**: Horns 2 and 4
- 1 Tpt. in C**: Trumpet in C 1
- 2**: Trumpet in C 2
- 1 B. Tbn.**: Baritone Trombone 1
- 2**: Baritone Trombone 2
- Tuba**: Tuba
- Timp.**: Timpani
- Perc. (2 players)**: Percussion (2 players)
- Harp**: Harp
- Pno.**: Piano
- (Pod.)**: Podium
- Vln. I**: Violin I (A, B, C staves)
- Vln. II**: Violin II (A, B, C staves)
- Vla.**: Viola (A, B, C staves)
- Vlc.**: Violoncello (A, B, C staves)
- D.B.**: Double Bass (A, B, C staves)

The score includes various musical notations such as notes, rests, and dynamics (e.g., *pp*, *f*, *mp*, *ff*). Performance instructions like "Glöckenspiel (medium hand/upper mallets)" and "8th" are also present.

Parallax

This page of the musical score covers measures 178 through 181. The instrumentation includes a full orchestra and string section. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is written for multiple staves, with some instruments having multiple parts (e.g., Flutes 1 and 2, Violins I and II). The music features a variety of dynamics, including *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also articulation marks such as accents and slurs. The score is divided into measures by vertical bar lines, and the measure numbers 178, 179, 180, and 181 are indicated at the bottom of the page.

Parallax

This page of a musical score is for a symphony, featuring a variety of instruments. The woodwind section includes Flute 1 (Fl. 1), Piccolo (Picc.), Oboe 1 (Ob. 1), English Horn (E. Hn.), Clarinet 1 (Cl. 1) in A, E♭ Clarinet (E♭ Cl.), Bassoon 1 (Bsn. 1), and Contrabassoon (C. Bn.). The brass section consists of Horns 1 and 2 (Hn. 1, 2), Piccolo Trumpet (in A) (Picc. Tpt. (in A)), Trumpet 2 (in C) (Tpt. 2 (in C)), Baritone and Trombone 1 (B. Tbn. 1), Baritone and Trombone 2 (B. Tbn. 2), Tuba, Timpani (Timp.), Percussion (2 players) (Perc. (2 players)), and Harp (Hp.). The string section includes Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.). The score is written in 4/4 time and includes various dynamic markings such as *mp*, *mf*, *f*, and *ff*. Performance instructions like *tutti* and *div.* are also present. The score is divided into measures by vertical bar lines, and the instruments are grouped by brackets on the left side of the page.

Parallax

[illegible]

Parallax

Fl. 1

Picc.

Ob. 1

E. Hrn.

Cl. 1 (in A)

E♭ Cl.

Bsn. 1

C. Bn.

1
3
Hrn.

2
4

Picc. Tpt.
(in A)

Tpt.
2
(in G)

1
B. Tbn.

2

Tuba

Timp.

Hp.

Pno.

15^{me}

(Dist.)
(Pod.)

Vln. I

A: 1/4

B: 1/4

C: 1/4

Vln. II

A: 1/4

B: 1/4

C: 1/4

Vla.

A: 1/4

B: 1/4

C: 1/4

Vlc.

A: 1/4

B: 1/4

C: 1/4

D.B.

A: 1/4

B: 1/4

ndo
pp

Parallax

198

Parallax

203

Parallax

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, percussion, strings, and piano. The instruments listed on the left are: Fl. 1, Picc., Ob. 1, E. Hn., Cl. 1 (in A), Eb Cl., Bsn. 1, C. Bn., Hn. 1, 2, 3, 4, Picc. Tpt. (in A), Tpt., 2 (in C), B. Tbn. 1, 2, Tuba, Timp., Pno., (Ped.), A. (solo), Vln. I, B., C., Vln. II, B., C., Vla., A., B., C., Vlc., A., B., C., D.B., and B.

The score is in 4/4 time. The key signature is one flat (Bb). The tempo is marked "Allegro". The score features complex notation with many notes, rests, and dynamic markings. The piano part (Pno.) is particularly prominent, featuring a dense texture of chords and arpeggios. The woodwind and brass parts also have significant melodic and harmonic contributions. The string section provides a rich, textured background for the other instruments.

The score is divided into four measures. The first measure is a whole rest for all instruments. The second measure begins with a piano (p) dynamic marking. The third measure features a piano (p) dynamic marking. The fourth measure features a piano (p) dynamic marking. The score concludes with a double bar line.

Parallax

Fl. 1

Picc.

Ob. 1

E. Hn.

Cl. 1
(in A)

E♭ Cl.

Bsn. 1

C. Bn.

1
3
Hn.

2
4

Picc. Tpt.
(in A)

Tpt.
(in C)

1
B. Tbn.

2

Tuba

Timp.

Pno.

(15^m)

(8th)
(a.c.)
(Vcl.)

A: B
Vln. I

B: B

C: B

A: B
Vln. II

B: B

C: B

A: B
Via.

B: B

C: B

A: B
Vic.

B: B

C: B

A: B
D.B.

B: B

Parallax

This image shows a page from a musical score, likely for a symphony. The score is written in a standard musical notation with staves, clefs, and dynamic markings. The instruments listed on the left include:

- Fl. 1
- Picc.
- Ob. 1
- E. Hrn.
- Cl. 1 (in A)
- E♭ Cl.
- Bsn. 1
- C. Bn.
- Hr. 1, 2, 3, 4
- Picc. Tpt. (in A)
- Tpt.
- Tpt. 2 (in C)
- B. Tbn. 1, 2
- Tuba
- Timpani
- Piano
- Violin I
- Violin II
- Viola
- Vic.
- Double Bass

The score is written in a standard musical notation with staves, clefs, and dynamic markings. The dynamic markings include *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *ppp* (pianissimo), and *pp* (piano). The score is written in a standard musical notation with staves, clefs, and dynamic markings. The score is written in a standard musical notation with staves, clefs, and dynamic markings.

Parallax

100

Fl. 1

Picc.

Ob. 1

E. Hn.

Cl. 1 (in A)

E♭ Cl.

Bsn. 1

C. Bn.

1

3

Hn.

2

4

Picc. Tpt. (in A)

Tpt.

2 (in C)

1

B. Tbn.

2

Tabla

Temp.

Pno.

(Pod.)

Alto

B. 1

C. 1

Alto

B. 2

C. 2

Alto

B. 3

C. 3

Alto

B. 4

C. 4

Alto

B. 5

C. 5

Alto

B. 6

C. 6

Alto

B. 7

C. 7

Alto

B. 8

C. 8

Alto

B. 9

C. 9

Alto

B. 10

C. 10

Alto

B. 11

C. 11

Alto

B. 12

C. 12

Alto

B. 13

C. 13

Alto

B. 14

C. 14

Alto

B. 15

C. 15

Alto

B. 16

C. 16

Alto

B. 17

C. 17

Alto

B. 18

C. 18

Alto

B. 19

C. 19

Alto

B. 20

C. 20

Alto

B. 21

C. 21

Alto

B. 22

C. 22

Alto

B. 23

C. 23

Alto

B. 24

C. 24

Alto

B. 25

C. 25

Alto

B. 26

C. 26

Alto

B. 27

C. 27

Alto

B. 28

C. 28

Alto

B. 29

C. 29

Alto

B. 30

C. 30

Alto

B. 31

C. 31

Alto

B. 32

C. 32

Alto

B. 33

C. 33

Alto

B. 34

C. 34

Alto

B. 35

C. 35

Alto

B. 36

C. 36

Alto

B. 37

C. 37

Alto

B. 38

C. 38

Alto

B. 39

C. 39

Alto

B. 40

C. 40

Alto

B. 41

C. 41

Alto

B. 42

C. 42

Alto

B. 43

C. 43

Alto

B. 44

C. 44

Alto

B. 45

C. 45

Alto

B. 46

C. 46

Alto

B. 47

C. 47

Alto

B. 48

C. 48

Alto

B. 49

C. 49

Alto

B. 50

C. 50

Alto

B. 51

C. 51

Alto

B. 52

C. 52

Alto

B. 53

C. 53

Alto

B. 54

C. 54

Alto

B. 55

C. 55

Alto

B. 56

C. 56

Alto

B. 57

C. 57

Alto

B. 58

C. 58

Alto

B. 59

C. 59

Alto

B. 60

C. 60

Alto

B. 61

C. 61

Alto

B. 62

C. 62

Alto

B. 63

C. 63

Alto

B. 64

C. 64

Alto

B. 65

C. 65

Alto

B. 66

C. 66

Alto

B. 67

C. 67

Alto

B. 68

C. 68

Alto

B. 69

C. 69

Alto

B. 70

C. 70

Alto

B. 71

C. 71

Alto

B. 72

C. 72

Alto

B. 73

C. 73

Alto

B. 74

C. 74

Alto

B. 75

C. 75

Alto

B. 76

C. 76

Alto

B. 77

C. 77

Alto

B. 78

C. 78

Alto

B. 79

C. 79

Alto

B. 80

C. 80

Alto

B. 81

C. 81

Alto

B. 82

C. 82

Alto

B. 83

C. 83

Alto

B. 84

C. 84

Alto

B. 85

C. 85

Alto

B. 86

C. 86

Alto

B. 87

C. 87

Alto

B. 88

C. 88

Alto

B. 89

C. 89

Alto

B. 90

C. 90

Alto

B. 91

C. 91

Alto

B. 92

C. 92

Alto

B. 93

C. 93

Alto

B. 94

C. 94

Alto

B. 95

C. 95

Alto

B. 96

C. 96

Alto

B. 97

C. 97

Alto

B. 98

C. 98

Alto

B. 99

C. 99

Alto

B. 100

C. 100

Alto

B. 101

C. 101

Alto

B. 102

C. 102

Alto

B. 103

C. 103

Alto

B. 104

C. 104

Alto

B. 105

C. 105

Alto

B. 106

C. 106

Alto

B. 107

C. 107

Alto

B. 108

C. 108

Alto

B. 109

C. 109

Alto

B. 110

C. 110

Alto

B. 111

C. 111

Alto

B. 112

C. 112

Alto

B. 113

C. 113

Alto

B. 114

C. 114

Alto

B. 115

C. 115

Alto

B. 116

C. 116

Alto

B. 117

C. 117

Alto

B. 118

C. 118

Alto

B. 119

C. 119

Alto

B. 120

C. 120

Alto

B. 121

C. 121

Alto

B. 122

C. 122

Alto

B. 123

C. 123

Alto

B. 124

C. 124

Alto

B. 125

C. 125

Alto

B. 126

C. 126

Alto

B. 127

C. 127

Alto

B. 128

C. 128

Alto

B. 129

C. 129

Alto

B. 130

C. 130

Alto

B. 131

C. 131

Alto

B. 132

C. 132

Alto

B. 133

C. 133

Alto

B. 134

C. 134

Alto

B. 135

C.

Parallax

[illegible]

225

Parallax

This musical score is for the piece "The Swan" (Le Cygne) by Camille Saint-Saëns, Op. 20, No. 6. It is a concert piece for piano and orchestra. The score is written in 3/4 time and features a key signature of one flat (B-flat major or D minor). The piano part is written for a grand piano, and the string section includes Violins I and II, Violas, Violoncellos, and Double Basses. The score is divided into four measures, with the piano part playing a descending scale in the first measure, followed by a series of chords in the second and third measures, and a final chord in the fourth measure. The string section provides a harmonic accompaniment, with the Violins I and II playing a steady eighth-note pattern, the Violas playing a steady eighth-note pattern, and the Violoncellos and Double Basses playing a steady eighth-note pattern. The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible.

Parallax

Score for Parallax, measures 250 to 254. The score is arranged in systems for Violins I and II, Viola, Violoncello, and Double Bass.

Violins I (Vln. I): Measures 250-254. The part consists of a single note (G4) in the first measure, followed by a whole note (G4) in the second measure, and then a whole note (G4) in the third measure. The part is written in treble clef with a key signature of one flat (Bb).

Violins II (Vln. II): Measures 250-254. The part consists of a single note (G4) in the first measure, followed by a whole note (G4) in the second measure, and then a whole note (G4) in the third measure. The part is written in treble clef with a key signature of one flat (Bb).

Viola (Vla.): Measures 250-254. The part consists of a single note (G4) in the first measure, followed by a whole note (G4) in the second measure, and then a whole note (G4) in the third measure. The part is written in treble clef with a key signature of one flat (Bb).

Violoncello (Vlc.): Measures 250-254. The part consists of a single note (G3) in the first measure, followed by a whole note (G3) in the second measure, and then a whole note (G3) in the third measure. The part is written in bass clef with a key signature of one flat (Bb).

Double Bass (D.B.): Measures 250-254. The part consists of a single note (G2) in the first measure, followed by a whole note (G2) in the second measure, and then a whole note (G2) in the third measure. The part is written in bass clef with a key signature of one flat (Bb).

250

251

252

253

254

Parallax

Score for Parallax, measures 255 to 259. The score is divided into systems for Violins I and II, Viola, Violoncello, and Double Bass.

Violins I (Vln. I): Measures 255-256 are rests. Measure 257 features a *ppp* chord (A4, B4, C5) in the first two staves, with *p* in the next two. Measures 258-259 continue the *ppp* chord.

Violins II (Vln. II): Measures 255-256 are rests. Measure 257 features a *pp* chord (A4, B4) in the first two staves, with *p* in the next two. Measures 258-259 continue the *pp* chord.

Viola (Vla.): Measures 255-256 are rests. Measure 257 features a *pp* chord (A4, B4) in the first two staves, with *mp* in the next two. Measures 258-259 continue the *pp* chord.

Violoncello (Vlc.): Measures 255-256 are rests. Measure 257 features a *mp* chord (A4, B4) in the first two staves, with *mf* in the next two. Measures 258-259 continue the *mp* chord.

Double Bass (D.B.): Measures 255-256 are rests. Measure 257 features a *p* chord (A4, B4) in the first two staves, with *mp* in the next two. Measures 258-259 continue the *p* chord.

Measure 255: A solo line in the C1 staff of Vln. II, measures 255-256, is marked "solo" and enclosed in a dashed oval.

Measure 257: Divisions (div.) are indicated for the C1 staves of Vln. II, Vla., and Vlc. in measures 257-259.

255

256

257

258

259

Parallax

Score for Parallax, measures 240-244.

Vln. I

A: *ppp*
B: *pp*
C: *pp*
D: *pp*

Vln. II

A: *pp*
B: *ppp*
C: *pp*
D: *pp*

Vla.

A: *pp*
B: *pp*
C: *pp*
D: *pp*

Vlc.

A: *pp*
B: *pp*
C: *pp*
D: *pp*

D.B.

A: *p*
B: *mp*

Measure 240: Vln. I B (C4), Vln. II B (C4), Vla. B (C4), Vlc. B (C4), D.B. A (C2), D.B. B (C2).

Measure 241: Vln. I B (C4), Vln. II B (C4), Vla. B (C4), Vlc. B (C4), D.B. A (C2), D.B. B (C2).

Measure 242: Vln. I B (C4), Vln. II B (C4), Vla. B (C4), Vlc. B (C4), D.B. A (C2), D.B. B (C2).

Measure 243: Vln. I A (B4), Vln. II A (B4), Vla. A (B4), Vlc. A (B4), D.B. A (C2), D.B. B (C2).

Measure 244: Vln. I A (B4), Vln. II A (B4), Vla. A (B4), Vlc. A (B4), D.B. A (C2), D.B. B (C2).

Parallax

Score for Parallax, measures 243 to 249. The score is divided into systems for Violins I and II, Viola, Violoncello, and Double Bass.

Violins I (Vln. I): Measures 243-245 show sustained notes. Measure 246 features a solo for the first violin, marked *solo*, while the rest of the section is marked *gli altri*. Measures 247-249 continue with sustained notes.

Violins II (Vln. II): Measures 243-245 show sustained notes. Measure 246 features a solo for the first violin, marked *solo*, while the rest of the section is marked *gli altri*. Measures 247-249 continue with sustained notes.

Viola (Via.): Measures 243-245 show sustained notes. Measure 246 features a solo for the first violin, marked *solo*, while the rest of the section is marked *gli altri*. Measures 247-249 continue with sustained notes.

Violoncello (Vlc.): Measures 243-245 show sustained notes. Measure 246 features a solo for the first violin, marked *solo*, while the rest of the section is marked *gli altri*. Measures 247-249 continue with sustained notes.

Double Bass (D.B.): Measures 243-245 show sustained notes. Measure 246 features a solo for the first violin, marked *solo*, while the rest of the section is marked *gli altri*. Measures 247-249 continue with sustained notes.

Dynamic markings: *ppp* (pianissimo) and *pp* (piano) are used throughout the score.

243

246

247

248

249

Parallax

Score for Parallax, measures 250 to 255.

Vln. I

A: *ppp*

B: *ppp*

Vln. II

A: *ppp*

B: *p*

C: *pp*

Vla.

A: *pp*

B: *pp*

C: *pp*

Vlc.

A: *mp*

B: *mf*

C: *pp*

D.B.

A: *p*

B: *mp*

Measure 250: *tutti* (Vln. II A)

Measure 251: *solo* (Vln. II C)

Measure 252: *div.* (Vln. II C, Vla. C, Vlc. A, Vlc. B)

Measure 253: *ppp* (Vln. I A, Vln. I B, Vln. II A, Vln. II B, Vln. II C, Vla. A, Vla. B, Vla. C, Vlc. A, Vlc. B, Vlc. C, D.B. A, D.B. B)

Measure 254: *p* (Vln. I A, Vln. I B, Vln. II A, Vln. II B, Vln. II C, Vla. A, Vla. B, Vla. C, Vlc. A, Vlc. B, Vlc. C, D.B. A, D.B. B)

Measure 255: *ppp* (Vln. I A, Vln. I B, Vln. II A, Vln. II B, Vln. II C, Vla. A, Vla. B, Vla. C, Vlc. A, Vlc. B, Vlc. C, D.B. A, D.B. B)

Parallax

Score for Parallax, measures 256 to 261.

Vln. I

A: *ppp*

B: *pp*

Vln. II

A: *pp*

B: *ppp*

C: *pp*

Vla.

A: *pp*

B: *pp*

C: *pp*

Vlc.

A: *pp*

B: *pp*

C: *pp*

D.B.

A: *p*

B: *mp*

Measure 256: Vln. I B (solo) *pp*

Measure 259: Vln. I A *ppp*, Vln. I B *pp*, Vln. II A *pp*, Vln. II B *ppp*, Vln. II C *pp*, Vla. A *pp*, Vla. B *pp*, Vla. C *pp*, Vlc. A *pp*, Vlc. B *pp*, Vlc. C *pp*, D.B. A *p* (sounding as E $\frac{7}{4}$ — match intonation with cello group A), D.B. B *mp*

Measure 261: Vln. I A *ppp*, Vln. I B *pp*, Vln. II A *pp*, Vln. II B *ppp*, Vln. II C *pp*, Vla. A *pp*, Vla. B *pp*, Vla. C *pp*, Vlc. A *pp*, Vlc. B *pp*, Vlc. C *pp*, D.B. A *p*, D.B. B *mp*